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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 15 titles deal with the following topics: (1) a taxonomy of educational objectives in acting: (2) contemporary musical theatre in Utah: (3) applying management concepts to educational theatre operations: (4) creative drama and the elderly: (5) the effectiveness of an improvisational technique derived from the Stanislavski performer-training method: (6) undergraduate theatre degree programs in Arkansas: (7) personality characteristics of dramatics majors at selected Tennessee colleges: (8) oral interpretation as a method for increasing perspective-taking abilities: (9) dramatic activities and workers' education at Highlander Folk School, 1932-1942: (10) a historical analysis of creative dramatics in United States schools: (11) a handbook on readers theatre for teachers of grades four through six: (12) a history of drama at Gallaudet College: (13) theatre education in the Illinois public community college system, 1976-77: (14) an examination of Utah high school drama competition: (15) and establishing threatre as a vocationally oriented course at the secondary level. (RL)

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Theatre and Oral Interpretation:

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Abstracts of the following dissertations are included in this collection:

Bernhard, Betty Lucille Parnow
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Coffman, Victoria Marie Tait
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Newman, Geoffrey Wayne
AN EXPERIMENTAL INVESTIGATION OF THE EFFECTIVENESS OF AN IMPROVISATIONAL TECHNIQUE DERIVED FROM THE STANISLAVSKI PERFORMER-TRAINING METHOD ON COMMUNICATION CREDIBILITY/BELIEVABILITY

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DRAMATIC ACTIVITIES AND WORKERS' EDUCATION AT HIGHLANDER FOLK SCHOOL, 1932-1942

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AN ACTING TAXONOMY: THE USE OF SELECTED WRITINGS IN THE FIELD OF ACTING TO DEVELOP A TAXONOMY OF EDUCATIONAL OBJECTIVES IN THE COGNITIVE AND AFFECTIVE DOMAINS

Order No. 7927225

BERNHARD, Betty Lucille Parnow, Ph.D. University of Oregon, 1979. 317pp. Adviser: Marya Bednerik

The hypothesis upon which this study was based is that a taxonomy of educational objectives in the cognitive and affective domains of acting needs to be systematically developed using as a model selected writings in the field.

This thesis, which analyzes widely used acting texts, demonstrates that such an analytical approach: the development of a taxonomy from selected writings in the field, is vital to enhance any acting curricula. The systems analysis methods used in this study can be transposed to be of use to any selected writings for the benefit of students, instructors, and writers in the field of acting.

Descriptive in nature, this study clarifies and delineates existing information found in selected professional writings employed in the field at present. Statements which implicitly or explicitly indicate what students in acting courses are expected to think, do, and feel are identified and classified according to the model taxonomical construct devised by Benjamin S. Bloom and David R. Krathwohl, et al., entitled Taxonomy of Educational Objectives, The Classification of Educational Goals, Handbook I: Cognitive Domain, and Handbook II: Affective Domain (New York: David McKay Company, Inc., 1956 and 1964).

The information revealed in a survey of over three hundred acting instructors was as follows: titles of most often assigned texts that instructors frequently patterned their courses to parallel the format of the assigned text, actual exercises from the assigned texts were frequently used, the instructional goals of the teachers were often very closely related to those of the writings they assigned, most instructors believed a taxonomy of educational objectives would be of use to them in their work, many instructors only state their course goals in an ambiguous manner, and the criteria employed to judge course achievements was either nonexistent or stated in vague terminology.

Having established the need to develop An Acting Taxonomy as well as having identified the writings upon which to develop such a structure, the investigator closely read selected texts for statements of cognitive and affective behavioral goals. The statements were then classified and developed into a taxonomy based on the model construct taxonomy of Bloom and Krathwohl identified above. The developed Acting Taxonomy identifies and categorizes both Cognitive kinds of behaviors such as recall and recognition of knowledge; comprehension skills involving translation, interpretation, and extrapolation; and synthesis behaviors related to creative thinking. The Affective Domain emphasizes and develops a classification of the behaviors of attending, responding, valuing, value organizing, and internalizing of characteristics.

An Acting Taxonomy describes specific cognitive and affective behaviors involved in learning the art of acting at four levels of definition. In each category, the investigator offers illustrative educational objectives devised to show commonalities in actual statements isolated from the selected writings for use in course planning; and, illustrative instructional objectives for each category stated in behavioral terms.

Although An Acting Taxonomy as yet has not been validated and cannot be evaluated fully at this time, it is the first such instrument developed dealing with the identification and classification of educational objectives in the affective and cognitive domains for the learning of acting based on writings in the field which may be submitted to empirical testing.

CONTEMPORARY MUSICAL THEATRE: HISTORY AND DEVELOPMENT IN THE MAJOR COLLEGES AND UNIVERSITIES OF UTAH

Order No. 8000096

BERNHARD, Randall Lee, Ph.D. Brigham Young University, 1979. 365pp. Chairman: Charles Metten

This study shows how musical theatre began in the four major colleges and universities of Utah, the problems that were encountered, and how musical theatre developed at each school.

This study also discusses the collaboration of the stage director, musical director, and choreographer. Musical theatre curriculum is examined, the production of original musical plays is studied, and the extensions that have developed from the basic college programs are examined.

AN APPLICATION OF MANAGEMENT CONCEPTS FOR EDUCATIONAL THEATRE OPERATIONS AT THE UNIVERSITY THEATRE CENTER, SAM HOUSTON STATE UNIVERSITY

Order No. 8003210

BUTLER, RICHARD FORTUNE, PH.D. *Texas Tech University*, 1979. 311pp. Chairman: Dr. Richard A. Weaver

The process of management integrates, coordinates and/or utilizes the resources of an organization so as to enable the organization effectively and efficiently to achieve its objectives. Although practiced by government and industry during the past sixty years, modern management concepts have not been extensively applied to education theatre management until recently. Since educational theatres are typically operated within the larger managerial framework of a parent institution, educational theatre managers have often been hampered in developing procedures tailored to their operation. Educational theatre management policies and procedures have evolved through the accounting and business practices of the parent institution, the academic structure of the university, and the academic operational procedures of the theatre department director.

Procedures utilizing the management functions of planning, organizing, assembling resources, directing, and controlling, applied to the theatre management systems of production management, business management, box office management, promotion management, and house management can provide a practical model for the application of management theories to educational theatre operations. Although dealing with the fine arts and concerned with theatrical creativity and audience appreciation, the educational theatre manager can benefit from models contributed by management science. The major emphasis of educational theatre has, too long, been concentrated in the artistic theatre crafts with little emphasis on the financial, organizational and managerial aspects of theatre operations. Educational theatres offer extensive facilities and a liaison with a parent institution which offers fiscal, administrative, and managerial resources which complicate the management process.

The field study, involving an internship in management, examined and analyzed the educational theatre management procedures at the University Theatre Center, Sam Houston State University. Also, the study attempted an application of management procedures to the operations of an educational theatre in play production. Further, the study was concerned with the specific educational theatre management procedures used in theatre organization, play selection, preparation of a production budget, maintaining a production schedule, promotion, ticket sales, box office procedures, purchasing, financial accounting, and house management.

Finally, the field study drew conclusions about the suitability of such an application. The study shows that educational theatre can profit from the modern management methods and theories which have been developed in recent years and will continue to profit from new management processes as they are developed in the future.

CREATIVE DRAMA AND THE ELDERLY: THE USE OF REMINISCENCE AND ROLE PLAYING WITH NURSING HOME RESIDENTS

Order No. 8005756

COFFMAN, VICTORIA MARIE TAIT, PH.D. *University of Oregon*, 1979. 201pp. Adviser: Dr. Carl Carmichael

The subject of the dissertation was the involvement of elderly nursing home residents with creative drama. The processes of reminiscence and role playing were explored in relationship to the theories of life review, disengagement, and self-actualization. A general description of creative drama as a theoretical conceptualization of its relationship to the institutionalized elderly was discussed. The concepts of play, behaving "as if," and the use of rehearsal as a technique for easing anxiety and altering behavior were emphasized. Studies conducted in the area of creative drama with elderly also were included.

Usefulness of creative drama as a vehicle for reminiscence, engagement, and meeting personal needs was described. The tendency in older people to reminisce or review their lives provided an abundant source of activity ideas for creative drama. Creative drama projects by the utilization of personal memories were encouraged. Memories became the basis for significant number of creative drama activities. Creative drama attempted to re-engage the elderly by providing an outlet for role playing. Because of the loss of roles which the elderly experience, creative drama served to rejuvenate lost roles through carefully selected activities. It served as a tool for meeting personal needs, developed social contact among the elderly, increased their self-confidence, and enhanced their self-esteem through the perpetuation of past experiences.

Creative drama as a constructive and therapeutic tool for working with the elderly was investigated. The prime focus was on the involvement in the creative process which momentarily re-engaged and gave opportunities for the elderly to confront life issues from a safe distance. The decision to work with the institutionalized elderly rather than independent seniors was discussed. Techniques which were not successful were noted. Methods were proposed which seemed most supportive.

A creative drama program in an institutionalized setting was outlined. Descriptions from video tapes that were taken of the elderly were discussed. The tapes illustrated some crucial areas which should be considered when creative drama is offered to nursing home residents. Categories were (1) beginning of the project and the many problems that included hearing loss, low mobility, and impaired vision, (2) emotional and physical involvement as scripts from video tapes displayed the ease with which the elderly move while involved in the creative drama activity, (3) leadership that provided a supportive climate for creativity, reminiscence, and role playing with the techniques of motivation, (4) the utilization of personal memories that were stressed as viable content for creative drama activities, (5) activities which were based on the playing of roles as the institutionalized elderly experience a reduction of roles and creative drama offsets this phenomenon by allowing the elderly to play lost roles from their past, and (6) the use of props as a stimulator for live review and reminiscence as illustrated in the use of hats and other memorabilia from the past that serve as strong motivators for involvement in creative activities.

The effects of creative drama with the elderly were summarized. Also examined were the possibilities for using creative drama as a human service tool. A college theatre program with a human service option was discussed and as it reaches out to the community, other possibilities were explored. Consideration of the architecture, play selection, cost of theatre tickets, and casting ideas for theatre workshops to meet the needs of professionals in the field of aging was investigated. The intent of the workshops was the construction of a learning environment which might enable professionals to interact with the people they serve in a more personal, empathic, and creative manner. The workshops used creative drama and role playing as an effective technique for stimulating the professional's personal awareness of the aging process. Conclusions offered suggestions that the creative drama activities attempt to add dimensions to the isolated elderly by adding to their shrinking existence through the process of reminiscence.

AN EXPERIMENTAL INVESTIGATION OF THE EFFECTIVENESS OF AN IMPROVISATIONAL TECHNIQUE DERIVED FROM THE STANISLAVSKI PERFORMER-TRAINING METHOD ON COMMUNICATION CREDIBILITY/BELIEVABILITY

Order No. 7915938

NEWMAN, Geoffrey Wayne, Ph.D. Howard University, 1978. 219pp.

This study examined: the effect of a performer-training method on the communication of individuals in a public speaking situation; the nature of the individual performer's communicative characteristics, both verbal and nonverbal, in the performance situation; the similarities of performance features common to groups of performers; the relationship of communicative similarities of groups of performance traits to a performer-training method; and the utilization of a theatre arts setting in order to examine the first four aspects.

The first hypothesis stated that a performer-training technique based on Improvisational techniques has a significant effect upon communication credibility/believability. The second hypothesis stated that the performer's measured credibility/believability will vary significantly based upon sex and race.

Thus, the design for this study was an experimental, pre-test, post-test procedure employing an Improvisational technique derived from the Stanislavski System of performer-training. Twenty judges (all with previous evaluation experience) evaluated the sixty subjects. Sixty randomly assigned subjects comprising the sample completed a survey questionnaire instrument giving needed demographic data, i.e., age, sex, race, etc.

To determine the judges' consistency in rating subjects' performances, a series of Kendall Coefficient of Concordance: W tests were computed. The results indicated judge consistency; $W=.941$, $k=4$, $N=20$, $p<.01$ (Pre-test); $W=.730$, $k=4$, $N=20$, $p<.01$ (Post-test); $W=.735$, $k=4$, $N=15$, $p<.01$ (Post-test, No Pre-test), $W=.790$, $k=4$, $N=15$, $p<.01$ (Control), $W=.615$, $k=16$, $N=4$, $p<.01$ (Reliability Measurement).

The following conclusions were derived: 1) The Stanislavski performer-training technique has no significant effect upon the communication credibility/believability of a performer. (The variables of time and subjects' experience were not incorporated into this design. These variables could, upon reflection, weaken the strength of this conclusion; 2) The sex of the performer revealed a significant impact upon performer's degree of credibility/believability; 3) The attitude of the performer appeared to be affected by the treatment; 4) The sex of a performer significantly influenced the credibility/believability of performance in the non-verbal factors of measurement, yet there appeared to be no influence of sex in the verbal factors of credibility/believability; and 5) The performer's race did not significantly influence the credibility/believability of an individual's performance. The limiting variable of subject experience was not incorporated in this study because its influence could have the contaminating effect of strengthening or weakening the conclusions. Ultimately then, the assumption that regardless of the possible racial nonverbal differences inherent in a performer communicating a particular message, credibility/believability of the performer is not significantly influenced.

THE STATUS OF UNDERGRADUATE THEATRE DEGREE PROGRAMS IN HIGHER EDUCATION IN ARKANSAS

Order No. 8001301

PARKS, Kenneth Thomas, Ph.D. The University of Mississippi, 1979. 154pp. Director: Professor Donald M. McBryde

As professional accreditation of theatre degree programs moved closer to becoming a reality, as it has in music and art, a major problem confronting the faculty of undergraduate theatre degree programs in Arkansas was an objective evaluation of their programs. The purpose of the study was to determine the status of undergraduate theatre degree programs in Arkansas colleges and universities as measured against minimum guidelines for undergraduate theatre degree programs.

The procedures used to conduct the study included a review of related literature, interviews with the administrative heads of the theatre degree programs and selected drama instructors in Arkansas and the comparisons of the data collected through the interviews to quantitative minimum guidelines for undergraduate theatre degree programs. From a review of related literature, twenty-six, explicit, minimum guidelines for undergraduate theatre degree programs were formed. The twenty-six guidelines were organized around the theatre degree components of curricula, faculty, facilities, budgets, and productions.

Ten colleges and universities in Arkansas were determined eligible for the study. A letter was sent to the president of each of the eligible institutions requesting permission to include his college or university in the study. Eight presidents granted permission for the study.

Based upon the information gathered from a search of related literature, current catalogs, class schedules, directories and interviews, comparisons were made between the quantitative minimum guidelines and the data pertinent to the theatre degree programs in the study. When a component of a program surpassed the minimum guidelines, the manner in which it surpassed the minimum guidelines was reported.

The current status of undergraduate theatre degree programs in Arkansas was decidedly low. No program met all the minimum guidelines for undergraduate theatre degree programs and only one-half of the programs could be judged as having met, or surpassed, 75 percent of the minimum guidelines.

The most serious problem disclosed by the study was in the degree component of production. The students in the theatre degree programs were not exposed to a variety of play genres, styles, and contents except in one program which was judged as having offered such a variety during the past four seasons.

In the curricula of the theatre degree programs the greatest problem noted was the failure by 75 percent of the programs to offer courses in the subjects of theatre aesthetics and dramatic criticism and business management. The findings indicate an imbalance in the curricula towards the theatre arts as opposed to theatre academics.

The lack of full-time faculty members or, the equivalent thereof, was also a serious problem. Only 38 percent of the theatre degree programs could meet the minimum guideline pertinent to the number of drama instructors on a theatre staff.

Recommendations were made to improve the status of undergraduate theatre degree programs in higher education in Arkansas, as an aid to the American Theatre Association Commission on Standards and Accreditation, and as to areas for future research. A principal recommendation was that each undergraduate theatre degree program in Arkansas reform its curriculum in order to bring the curriculum in line with the minimum quantitative guidelines for undergraduate theatre degree programs by achieving a balance between the subjects within the realm of theatre arts and subjects within the realm of theatre academics.

PERSONALITY CHARACTERISTICS OF DRAMATICS MAJORS AT SELECTED INSTITUTIONS OF HIGHER EDUCATION IN TENNESSEE

Order No. 7914143

PARRIS, Marguerite Griffin Corbett, Ed.D. East Tennessee State University, 1979. 96pp.

The primary purpose of the study was to determine significant differences and likenesses in personality characteristics of dramatics majors. A secondary purpose was to ascertain whether personality studies of this type might be effectively used by supervisors, departmental heads, and/or instructors in guiding students interested in dramatics in their choices of majors, colleges, and ultimately careers.

Eighty-seven female dramatics majors and seventy-two male dramatics majors enrolled in nine colleges and universities in Tennessee volunteered to participate by taking the Omnibus Personality Inventory, the measuring instrument used for data gathering. The one-way analysis of variance was used to ascertain any significant personality differences at the .05 level between state and denominational dramatics groups, state and other private groups, and denominational and other private groups.

The following findings were ascertained:

1. State and denominational dramatics groups differed significantly at the .05 level on three of the fourteen scales--Autonomy, Religious Orientation, and Impulse Expression. The state group was significantly different on the Autonomy and Impulse-Expression scales. The denominational group was significantly different on the Religious-Orientation scale.
2. State and other private dramatics groups failed to differ significantly at the .05 level on any of the fourteen scales.
3. Denominational and other private dramatics groups differed significantly at the .05 level on two scales--Religious Orientation and Masculinity-Femininity. The denominational group was significantly different on the Religious-Orientation and Masculinity-Femininity scales from the other private group.
4. Although the three groups were different on five of the scales at the .05 level of significance when comparisons were made, homogeneity was reflected on the other nine scales. The state and other private dramatics groups had almost identical personality profiles.

The following conclusions were made:

1. The state group was characterized as more independent, liberal, tolerant, anti-authoritarian, expressive, sensual, imaginative, and sometimes impractical than the denominational group. The denominational group was characterized as more traditional and judgmental with stronger Judaic-Christian commitments than the state group.
2. Dramatics majors, preferring to be with other dramatics majors who vauled autonomy and impulsiveness, might be better advised to attend state institutions of higher education. If, however, religious emphasis was a prime consideration, then dramatics majors might be better advised to attend denominational institutions of higher education.
3. Since no significant differences existed between state and other private institutions of higher education, dramatics majors with similar personality characteristics, might well be advised to attend either state or other private institutions.
4. Since the denominational dramatics group reflected greater significance on the Religious-Orientation and Masculinity-Femininity scales, it was characterized as more traditional and judgmental with stronger Judaic-Christian commitments and more feminine with more sociable, esthetic, sensitive, and emotional inclinations. If dramatics majors prized these personality characteristics highly, they might well be advised to attend denominational institutions of higher education.
5. Collectively, the dramatics group majors were moderately esthetic, complex, and anxious, reflecting varied interests in all the arts by appreciating poetry, paintings, dramatics, sculpture, and architecture; being tolerant of ambiguities, being appreciative of the unusual, new ideas, and uncertainties, and being nervous, worried, tense, and excitable.
6. Collectively, the dramatics group majors were reflected as highly feminine and impulsive, characterized as sociable, esthetic, sensitive, emotional, imaginative, aggressive, expressive, and sometimes impractical.

ORAL INTERPRETATION AS A METHOD FOR INCREASING PERSPECTIVE-TAKING ABILITIES

Order No. 8009127

PELIAS, RONALD JAMES, PH.D. *University of Illinois at Urbana-Champaign*, 1979. 126pp.

The study investigated two central questions: Will special training in the oral interpretation of literature increase social perspective-taking abilities and will regular course work in the oral interpretation of literature increase perspective-taking abilities? The study relies upon the theoretical work of the developmental constructivists and various theoretical positions from the field of oral interpretation to form its generative basis. Within developmental constructivist theory, social perspective-taking is viewed as a process in which the individual, through application of cognitive structures (construct system), construes other's perceptions, beliefs, etc. The term perspective-taking is not a part of interpreters' vocabulary; however, similar concepts are pervasive in interpretation literature. The centrality of such concepts in interpretation theory as empathy, point of view, and dramatic analysis point to the emphasis interpreters place on understanding the perspectives of others. Given this emphasis, the possibility exists that interpretation may be a training method for perspective-taking.

A special interpretation course was specifically designed to enhance perspective-taking abilities. This course paid particular attention to (1) the underlying dispositional qualities (i.e., feelings, attitudes, motives, and intentions) of the literary personae, and (2) the similarity between characters in literature and people in everyday life. Regular interpretation classes also provide some emphasis upon perspective-taking through the routine activities found in such classes.

Eighty-two college undergraduates participated in the study--29 were in two sections of the special interpretation class, 29 were in two regular sections of interpretation, and 24 were in two sections of a group discussion course. Two interpretation instructors taught one section each of the regular and special courses and two group discussion instructors taught one section each.

In order to assess student perspective-taking abilities, a perspective-taking task was developed which asked subjects to elaborate their understanding of the perspectives of others in two hypothetical situations. A hierarchically ordered coding system formed the basis for each subject's perspective-taking score by indexing the extent to which the subject provided differentiated and integrated responses. The coding system was based upon the subjects' ability (1) to maintain a requested perspective-taking level when responding to a given question, (2) to understand the psychological states of others, and (3) to provide a multiplicity of themes which identified various contingencies influencing others' psychological states and actions.

The primary analysis was a 2 x 2 x 2 unweighted means analysis of variance with type of interpretation class, instructor, and sex of subject as independent variables. The dependent variable was the change in perspective-taking scores from pre-test to post-test. The analysis revealed only a significant main effect for the treatment conditions. The significant main effect for type of class reflected the expected influence of the special interpretation instruction upon change in perspective-taking. In a subsidiary analysis, the special interpretation classes produced significant positive change in perspective-taking when compared to either the regular interpretation courses or the group discussion classes; the regular interpretation classes and group discussion classes were not significantly different and involved negative change from pre-test to post-test in both cases.

The findings suggest that specifically designed courses in interpretation increased individuals' measured perspective-taking abilities. It was argued that the change be considered changes in the functional application of perspective-taking abilities in a broader range of situations rather than changes in fundamental cognitive development underpinning the individuals' capability to take social perspectives. The prediction that regular course work in interpretation would result in significant changes in perspective-taking was not supported. Fatigue in completing the perspective-taking task a second time may have been great enough to obscure any positive impact of the regular course on perspective-taking abilities.

DRAMATIC ACTIVITIES AND WORKERS' EDUCATION AT HIGHLANDER FOLK SCHOOL, 1932-1942

Order No. 7915752

PETTY, Anne W., Ph.D. Bowling Green State University, 1979. 241pp.

This research examined the dramatic activities conducted for and by resident students at Highlander Folk School, a private independent institution in Monteagle, Tennessee, between 1932 and 1942. Highlander's major objectives were to help meet the current needs of worker-students and of a developing southern labor movement and to prepare the worker-students to formulate and execute actions which would effectively meet their future needs. The dramatics program reflects the flexibility inherent in these objectives in the diversity of dramatic activities and variety of immediate goals evidenced over the ten-year period. The purpose of all Highlander dramatic activities, however, was to educate, for the present and future. Since preliminary research revealed a significant similarity between Highlander's educational philosophy and theory and that of John Dewey, relevant aspects of Dewey's philosophy and theory were utilized to examine and explain Highlander's program.

Dramatic activities at Highlander Folk School were an organic part of the school's curriculum because their methods of implementation were determined by basic philosophical and theoretical educational concepts. Drama, a cultural approach to education, was theoretically a means of educational experience. The results of this research indicate dramatic activities provided students with two types of experience: one which led to a greater understanding of subject matter, and, at one time, one which gave them the opportunity to gain an implicit understanding of basic principles of effective and efficient problem-solving. This latter type of experience occurred when worker-students improvised original plays because this act is equivalent to solving a problem, as efficiently and effectively as possible, as defined by John Dewey.

A HISTORICAL ANALYSIS OF CREATIVE DRAMATICS IN AMERICAN SCHOOLS

Order No. 8000880

SCHWARTZ, Philip Jay, Ed.D. Rutgers University The State University of New Jersey (New Brunswick), 1979. 145pp. Chairperson: Robert P. Parker, Jr.

The purpose of this dissertation is to demonstrate that educational creative dramatics is an outgrowth of progressive education. Throughout the history of creative dramatics, each era either related to progressive thought or was actually conceived by a progressive educator.

Francis Parker laid the foundation for both progress education and creative dramatics by insisting that curricula be revised, replacing the traditional rote studies with an object teaching or "form study" approach. Creative dramatics later embraced this teaching method in its emphasis on the development of imaginative thought through sensory awareness. Parker's philosophy of expression as gesture, voice, speech, and making fulfill the child's innate needs and promote growth, further anticipated the theories of writers and teachers in the creative dramatics field.

John Dewey's writings on education, especially his observations on the early progressive schools in Schools of Tomorrow, provided both a solid theoretical framework and practical applications of dramatics activities. Schools of Tomorrow reviewed the imaginative, informal uses of dramatics as a component in multidisciplinary class projects. Dewey's philosophy of "sense culture," the development of the child's sensorimotor apparatus, is related to the sensory isolation exercises which such creative dramatics authorities as Viola Spolin and Nellie McCaslin later described. Dewey's dedication to the freedom of the child to express mental images and fancies also links his ideas with the purposes of educational dramatics. Dramatization offers the kinds of "reconstructed" experiences that Dewey recommended as a means of promoting personal and social growth in each child.

The settlement houses of the country's major urban area paralleled the dramatic activities of the experimental schools. Such institutions as Hull House, the Educational Alliance, and the Henry Street settlement used festivals and plays to enrich the children's imaginative and cultural experiences.

Precursors of creative dramatics pioneer Winifred Ward include William Heard Kilpatrick, Harold Rugg/Ann Shumaker, and Hughes Mearns. Kilpatrick's "project method," consisting of producer's, consumer's, and problem projects, presaged the emphasis Ward would later place on self-expression, growth through observation, and creative interpretation. Rugg and Shumaker's child-centered school anticipated "the creative use of dramatics" as an adjunct to children's theatre. Although Mearns did not discuss dramatics at length, his profound respect for the creative abilities of the child, along with his general recommendations for curricular reform, encouraged Ward to explore theatrical activities from a new perspective--the child as creative participant.

Winifred Ward's definition of creative dramatics as "dramatic expression which comes from within" is based on the Deweyan concern for "personal experiencing." Although Ward's approach differed from the Parker and Dewey schools' multidisciplinary applications of drama, she valued, as they did, the promotion of growth through informal, exploratory activities.

By the 1950's, Ward and her fellow teachers of creative dramatics faced the criticisms that educators leveled at progressive education. The cold war era brought a demand for "intellectual excellence" and a suspicion of "life adjustment" education and the arts. Ruth Lease and Geraldine Brain Siks were among the first to reaffirm the educational value of dramatics. Their proposed curriculum suggested cross-disciplinary applications of dramatics similar to those practiced in early progressive schools.

By the mid-1960's, a new phase in the history of creative dramatics had begun to evolve. Behavioral scientists suddenly took an interest in the motivational and adjustmental aspects of dramatics. Furthermore, Nellie McCaslin's references to psychological research suggests that a synthesis between progressive developmental activities and new scientific studies on child development may be forthcoming.

READERS THEATER: HANDBOOK FOR TEACHERS OF GRADES FOUR THROUGH SIX Order No. 8010318

SLOYER, SHIRLEE, ED.D. *New York University*, 1979. 293pp. Chairman: Professor George Fluharty

Since language is the primary means for learning and communicating ideas, the English language arts curriculum is one of the most vital areas of elementary school study. Yet, many pupils are behind class level in reading, writing, speaking and listening. There is a need for workable techniques that will help children achieve greater proficiency in these skills.

Presented is a Handbook for elementary school teachers of intermediate grades, containing methods and materials for producing Readers Theater programs in the schools as a means of enriching the English language arts curriculum. The substance of the text was derived from the author's actual experiences with students involved in the program and recorded in diaries and on audio and video tapes. To corroborate the value of Readers Theater as a language enrichment tool, interviews were conducted with teachers, librarians, administrators, reading specialists and children. An in-school field study demonstrated the practicability and validity of the method.

The Handbook offers directions and suggestions for selecting and adapting material, staging, directing and evaluating the presentation, as well as sample scripts and a description of an actual Readers Theater program as it was developed with a fifth grade class. Two appendixes contain blocking sketches and the complete script used in the model program. A glossary of useful terms and an annotated bibliography of relevant books for teachers and pupils are also included.

A HISTORY OF DRAMA AT GALLAUDET COLLEGE: 1864 TO 1969 Order No. 7918869

TADIE, Nancy Bowen, Ph.D. New York University, 1979. 457pp. Chairman: Professor Nancy F. Swortzell

This study describes the development of drama at Gallaudet College from the founding of the school in 1864 to the establishment of a drama major in 1969. The study is especially significant because Gallaudet is the world's only liberal arts college for deaf people and the type of drama that has been developed there is a unique variation of the art.

The involvement of deaf students in drama might seem unlikely considering they usually have impaired speech as well as impaired hearing. However, students at Gallaudet have been involved with drama for nearly 100 years by substituting a visual lingual system for a vocal one. This visual communication system, the American Sign Language, has enabled deaf students to adapt drama to their needs, and in so doing, they have created an unusual variation of the art which combines Sign Language dialogue, facial expression, and body movement with oral narration. This type of drama has received widespread publicity through performances given around the world in the last decade by the National Theatre of the Deaf, a professional company of deaf actors formed in 1967.

The beginnings of this type of drama date back to 1884 when students at Gallaudet began to stage dramatic entertainments, performing the earliest in pantomime and later adding Sign Language dialogue. In 1892, at the insistence of the administration, male students and the newly admitted females formed separate clubs to perform plays in Sign Language, basing most of their productions on literary pieces or other plays. In 1897 a new practice was introduced when a narrator interpreted the Sign Language dialogue for the benefit of hearing people in the audience. However, the use of a narrator did not become a standard part of drama productions until the 1930's. In 1935 the Dramatic Club included women in its casts for the first time, breaking the tradition of males and females producing plays separately. The plays produced thereafter by the Club fostered new interest in drama and paved the way for the inclusion of a drama course into the curriculum in 1940. Between 1940 and 1957 the curriculum offered only two courses in drama, but the repertoire of plays staged steadily grew, ranging from the Greek classics to modern comedies. These productions created further interest in drama, which resulted in: the expansion of curricular offerings after 1957; the construction of an auditorium designed for deaf people in 1961; the creation of a Department of Drama in 1963; and the formation of the National Theatre of the Deaf in 1967.

With new careers in drama emerging for deaf people, the Drama Department offered a major in 1969. The first majors and several earlier graduates established careers as actors, directors, stage designers, textual adapters, television performers, and teachers. Thus, drama at Gallaudet grew from a student-sponsored extra-curricular endeavor into a unique art form, creating new vocations for deaf people as it was refined.

As career opportunities in drama continue to grow for those with impaired hearing, more are going to want to know what has been done in drama by deaf people in the past. This study intends to describe that history as it occurred at Gallaudet. In addition, the study gives information on deafness and compensatory measures provided by the College, and it covers the history of the school from its earliest beginnings in 1856 to the installation of a new president in 1969. The intention here is to inform readers about those who have created a unique college, those who attend it, and those who have developed an unusual form of drama.

THEATRE EDUCATION IN THE ILLINOIS PUBLIC COMMUNITY COLLEGE SYSTEM, 1976-77: A COMPREHENSIVE SURVEY Order No. 8004288

TIFT, THOMAS NELSON, PH.D. *University of Illinois at Urbana-Champaign*, 1979. 162pp.

Based primarily on interviews conducted at all forty-six public community colleges in Illinois during the 1976-77 academic year, this survey of theatre education attains a comprehensiveness rarely found in other surveys of a similar nature. The author uses the information produced by the interviews to present a detailed, objective description of the condition of theatre education in the Illinois community college system and to identify the opportunities and problems inherent in that condition.

Topics covered by the study include theatre curriculums, theatre production activities and facilities, students, faculty, and administrative concerns. Each topic is examined within the context of the fundamental goals (accessibility, community orientation, quality instruction, and comprehensiveness) and functions (college transfer, vocational/technical education, student services, community services, remedial education, and general education) of two-year college education.

Diversity stood out as the dominant characteristic of the Illinois community college scene in 1976-77. Some colleges offered no theatre training at all, while others offered elaborate schedules of courses and productions which would rival the theatre programs in many four-year colleges. Within this picture of diversity, however, a strong geographic pattern revealed that active, healthy theatre operations occurred with greater and greater frequency as one moved from small, rural colleges to colleges located in or near the big cities.

The final chapter recommends (a) that two-year college administrators become more aware of and sensitive to the problems and needs of two-year college theatre; (b) that two-year college theatre teachers design theatre operations according to the peculiar needs of the parent community rather than according to the dictates of conventional theatre practice; (c) that theatricians in the Illinois community colleges develop more effective channels of communication and organization; and (d) that released time (reduced workloads) be extended to all theatre instructors in the Illinois community colleges for their work in extra-curricular theatre activity.

AN EXAMINATION OF UTAH HIGH SCHOOL DRAMA COMPETITION WITH RECOMMENDATIONS FOR CHANGES Order No. 8003884

TUCKNESS, ROBERT COREY, PH.D. *The University of Utah*, 1979. 186pp. Major Professor: Marilyn R. Holt

While high schools in most states participate in some kind of statewide drama competition each year, little has been written about the subject, particularly about the values and philosophies underlying such competition.

The Utah State High School Drama Competition is the largest activity, in terms of cost and student participation, that is sponsored by the Utah High School Activities Association and it has been a subject of controversy in recent years. It was felt that an examination of this state high school contest could be useful not only to Utah drama teachers and administrators, but to those in other states who may have encountered the same problems.

Drawing upon research into the psychological and sociological aspects of competition, this disseration addresses the issue of competition as it affects the adolescent student involved in high school drama competition. More specifically, it examines the Utah event in the context of its past history, its current practice, as it compares with high school drama competition programs in other western states.

As part of this comparison, visits were made to similar drama activities in Southern California and Southern Nevada. In addition, a brief overview of high school drama competition in Colorado, Wyoming, Montana and Idaho was compiled through telephone interviews.

This study also includes the results of questionnaires which were sent to assess the attitudes and opinions of Utah high school drama instructors and representative high school drama students, as well as the gist of interviews with Utah college and university faculty members who have been involved with the state drama competition.

The results of these several means of investigation, as well as a close examination of the present operation of the Utah state contest, have led to some recommendations for change. These recommendations include suggested changes in contest events and financing, and the elimination of most regional competition. Suggestions are also offered for ways to encourage wider teacher representation in planning the events and for ways to provide a wider audience for the student performers.

Some drama contests feature only full-length or one-act play competition. In addition to the one-act play contest, the Utah tournament includes six individual performance events. Even so, it would seem that high school drama people everywhere share many of the same problems in planning and conducting such events, and it is hoped that this study can be useful to those outside the state as well as to drama people concerned with the competition in Utah.

AN ANALYSIS OF THE PROBLEMS ENCOUNTERED IN ESTABLISHING THEATRE AS A VOCATIONALLY ORIENTED COURSE AT THE SECONDARY LEVEL AS MANIFESTED BY THE THEATRE PROGRAM IN THE FIRST EIGHTEEN MONTHS OF THE FORT HAYES CAREER CENTER Order No. 7916040

WILSON, Phillip Stanley, Ph.D. The Ohio State University, 1979. 263pp. Adviser: Professor George L. Lewis

In September of 1976, the Fort Hayes Career Center opened as part of the Columbus School System. Fort Hayes, however, was to be somewhat different in at least one respect from most other vocational schools; it was to have a school for the performing arts--a department of Theatre.

Many in the ranks of vocational education felt that theatre and the arts had no place in vocational schools. The main problem was where to place the performing arts in the vocational spectrum.

With the rapid growth of Vocational Education within the United States, the Fort Hayes theatre program attracted wide attention specifically to see the planning and likely success of the performing arts program, which made it unique in vocational schools.

The main problems that this study will address, are many of those that have been raised by vocational educators: can theatre be taught as a vocational subject; how would its curriculum comply with specifications stipulated by State Education Departments on Vocational Education; what criteria could be used to find teachers for the program?

An analysis of the first two years of operation of the Fort Hayes Center will answer many of these problems. Future planners of vocational theatre programs will benefit from the findings herein.

However this study will show that the problems for vocational theatre are many. As many in fact that in the opinion of this researcher, vocational theatre is in danger of an early demise.

In reality, no suitable category for the performing arts has yet been found in vocational education. However, there is and has been strong feeling that theatre as it is taught at Fort Hayes is a valuable course but perhaps should not be under the auspices of the State Department of Vocational Education. The final conclusions of this study strongly suggest that if the problems brought forth are not solved at least in part; theatre as a vocationally oriented subject at Fort Hayes will not meet with success.

The current success of the theatre program at Fort Hayes suggests that exceptional staff enthusiasm and consistent student interest can make the course survive in spite of the shortcomings. That few of the students may work in professional theatre is obvious, but most will carry their theatre expertise into their chosen careers.

Copies of the dissertations may be obtained by addressing your request to:

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